A Semi-Monthly SUMMARY of World-Wide Motion Picture NEWS

THE CANADIAN MOTION PICTURE EXHIBITOR

Official Organ of the INDEPENDENT THEATRES ASSOCIATION

VOL. 7, NO. 20. TORONTO, OCTOBER 1st., 1941. $5.00 Per Annum

20th Cent'y Men in Pow-Wow

King Edward Hotel, Toronto, is Scene of Two-Day Meeting as Boxofficers and Execs Talk Biz

With General Manager Nat A. Taylor in the chair, almost 50 managers and executive officers of 20th Century Theatres took part in the business session conducted on the closing day of the two-day convention. Held in the King Edward Hotel, Toronto, on October 9th and 10th, the participants were drawn from each of the company's 38 situations in the province of Ontario.

In his speech, which high-lighted the session, Mr. Taylor discussed the position of the company and the relation of the front-enders to it.

"We want men with spirit and ambition," he said. "We like men with initiative and spunk—no-men with something to say. And we'll try to provide for every manager with some form of added remuneration wherever possible."

The event was the first in the

(Continued on Page 2)

Mayor Conboy Opens Victory

Before an unusually large pre-dinner crowd which had lined up from 5.30 p.m. on, Mayor Conboy of Toronto officially opened the Victory Theatre, the Queen City's newest 20th Century house, on Nov. 9th. Isidore Axler, manager and proprietor introduced the city's chief magistrate. The opening was symbolized by the mayor snipping the white tape that stretched across the stage.

"I wish to congratulate all those who had a part in making this a beautiful place," Mayor Conboy said. "Nowhere will you find a finer or more pleasing theatre . . . We are fortunate that we have a place like this in which we can relax, be entertained and thus help renew our morale."

Also present were Controller Fred Hamilton and such well-known theatre figures as Nat A. Taylor, Raoul Auerbach, Lloyd M. Mills and Harry Mandell. A number of out-of-town managers, here for the 20th Century theatres convention, were on hand.

The Victory, formerly the Strand, is at the corner of Spadina and Dundas, an important intersection. The house has been redone from wall to wall and is

(Continued on Page 2)

'It's an Ill Wind—' Says Hilly

The most consistently amniable fellow around our area is Hilly Yuden. He's ever-smiling and devoted to life, love and the pursuit of a flip quip.

The other day Nat Taylor brushed up against him. "How's business?" asked Nat.

"Wonderful! Wonderful!" enthused Hilly. "The theatre up the street had a line so long that we were selling tickets to the tail end!"

Stein Praises 20th Boxofficers

Speaking at the closing dinner of the 20th Century Theatres convention, Morris Stein, present to pass on the greetings of Famous Players Canadian Corporation, paid tribute to the assembled managers and their company for providing the major chain with the fairest and finest competition wherever each organization has competitive situations.

"As your competitor," he said, "I am not ashamed to say that we have to be on our toes wherever you are. We watch you closely—your ideas and methods. And we have learned a great deal from you. Your work has glamor, flash and showmanship. And that's what counts in this game."

Mr. Stien was one of the few outsiders present at the dinner, which was held in the Yellow Room, King Edward Hotel. It was a lively event gaily presided over by Nat Taylor, whose humorous asides, stories and personal introductions of the speakers did much to make it a happy two hours.

Mr. H. Freedman was called on by Mr. Taylor and reassured those present of the interest of the home office in their personal welfare, as well as that of the company. Charlie Stevenson followed and gave some interesting reminiscences of

(Continued on Page 2)

Hanson Opens New Exchange Plans Two More Companies

Ottawa has issued a Dominion charter to Pioneer Films Ltd., an independent exchange owned by Oscar Hanson, who recently severed an 11-year association with N. L. Nathanson and his enterprises. Thee new company represents Mr. Hanson's return to the Canadian film industry, in which he has operated for many years. Two more companies, one dealing with theatres and the other 16 mm. films, have been organized by Mr. Hanson and charters applied for.

Negotiations for product to be distributed through Pioneer Films are going on at the moment. The new firm will handle both American and British films, a number of the latter being ready. Its offices will be on the third floor of 277 Victoria St. and will be open in several weeks.

Each company is owned solely by Mr. Hanson, who still retains his shares in the Nathanson enterprises. Referring to these holdings, he said: "My relations with N. L. Nathanson are still friendly. He can acquire my stock if he wishes or I'll keep it. It's all the same to me."

Those companies with which Hanson was associated and in which he still holds stock are Empire-Universal, an exchange owned by Canadian Universal Films Ltd., a holding company; Esquire Films, which distributes English pictures; Associated Theatres, a booking body; Sovereign Films, distributor of 16 mm. films; and Sterling Films, which controls Foto-Nite.

Mr. Hanson is associated in the Palace Theatre, St. Catharines with Douglas Fairley. This house opened on October 10th. Though most of the deals for Odeon were handled with his help, he has no financial interest whatever in that company.

Holt Estate Taxed

The estate of the late Sir Herbert Holt, formerly connected with Famous Players Canadian as director and known to have been associated with Lord Beaverbrook in the English film industry, will yield something like $10,000,000 in death duties.

Gould is President

At the recent annual meeting of the Toronto Film Board of Trade officers were elected for the next year.

President is T. J. Gould of Regal and vice-president is Joe Plottel of Vitagraph. Ed. H. Wells is secretary.

USA Tax Effect

American theatres generally passed on the 10 per cent tax on movie admissions to the public. The new impost began on October 1st. It applies to all admissions, with the exception of those under 10 cents for children not yet 12 years of age. In Detroit certain houses charging 15 cents for children will absorb the tax. The theatres of that city have agreed to raise the price to the next largest multiple and include the tax. This gives the theatre an extra penny in many cases.

THE CANADIAN MOTION PICTURE EXHIBITOR

Published Semi-Monthly by the
INDEPENDENT THEATRES ASSOCIATION

HYE BOSSIN
Managing Editor

Vol. 7, No. 20. Oct. 15th., 1941.

Subscription Rates: Canada and U.S.: $5.00 per annum

28

Address all communications to The Managing Editor

The CANADIAN EXHIBITOR
21 Dundas Square
AD. 4318
Toronto, Canada

Stein Praises 20th Boxofficers

(Continued from Page 1)

the first house acquired by the company, a seedy place which fell to him to manage.

There were a number of other speakers, including Mrs. Simmons, the only lady at the dinner, whose presence won much comment. Harlad Rankin, Frank "Pop" Meyers, Jack Alexander and Lloyd Gurr had a turn at speaking up.

The toastmaster introduced Abe and Lou Polakoff, Isidore and Meyer Axler, Ben Pape, Jake Smith and Sam and Ben Ulster.

Just before the dinner broke up Bob Brown, in behalf of those present, thanked Mr. Taylor for his services to the event and 20th Century Theatres for its hospitality.

Mayor Conboy Opens Victory

(Continued from Page 1)

one of the largest and finest neighborhood houses in the Dominion, seating approximately 1,400. The marquee, considered to be the largest in Canada, runs along the full length of the front. The theatre was built as a legitimate house and such famed thespian figures as Maurice Schwartz, Ben Ami, Paul Muni and Stella Adler trod its stage.

Despite the fact that the changes were made in record time, the crowd was generous in its admiration. Many congratulatory wires and over 40 baskets of flowers were received from well-wishers.

The opening was one of the last of its kind in Canada for the duration of the war.

They'll be Back

The boys of the 20th Century brigade are back home after their busy two days in convention. Things are just a little quieter around the film section of Toronto and the King Edward Hotel, where the lads had what we laughingly call their sleep.

The convention will be remembered for many things. Men who were just names to each other became personalities and friends. Executives who seemed to govern by remote control from a central point known as the home office became much more human as their men came within the sound of their voices. There was that instinctive friendly reaction and a growing understanding of the difficulties of their tasks as these men of higher official standing tried to justify their past actions to the men under them.

Out of the exchange of attitudes, opinions and methods there arose a common bond—a greater spirit of unity in men serving the same organization. And each took home the conviction that the better he did his work, the more he helped himself.

So satisfied were all with the results of the gathering that the chief question was "When and where do we meet again?"

Make 'Em Listen

In the United States today there is a small and noisy group contributing to national dissension at the gravest hour in the history of Democracy. Those of them responsible for the persecution of Hollywood film-makers as warmongers have made a fetish of blind judgment. Their refusal to see the films they condemn as examples can only be explained as the fear of truth. They guard their intolerance zealously.

For their own sake they should be forced to see and hear Charlie Chaplin deliver his epilogue to "The Great Dictator." Particularly these paragraphs:

"I don't want to rule or conquer anyone. I should like to help everyone if possible—Jew, Gentile, black man, white. We all want to help one another. Human beings are like that. We want to live by each other's happiness—not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way.

"Greed has poisoned men's souls, has barricaded the world with hate, has goosestepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities, life will be violent, and all will be lost."

B.C. Projectionists-Circuits Tiff

British Columbia projectionists, members of Local 348, are disputing with Famous Players Canadian Corporation, Ltd., and Odeon Theatres over a wage increase before a three-man arbitration board headed by Judge J. M. Harper.

The projectionists are asking for the restoration of a five per cent wage cut in 1930, a further 12 per cent increase and time and a half for time worked after midnight. They are asking for a contract at $65 weekly, while the employers have offered to guarantee the present wage, $54.60, for the duration of the war, adding to it a cost of living bonus.

Senator Farris, appearing for the theatre chains, asked that the finding of the board be accepted by both parties but R. G. Pollock, representing the projectionists together with J. R. Foster, said he could give no such undertaking without the authority of the union. Foster pointed out that the present wage request was $10 dollars less than the scale of 1930.

20th C T Men In Pow-Wow

(Continued from Page 1)

history of the company, which was established in 1934. Mr. Taylor, explaining the peculiarities of the company's structure, said that the term "20th Century Theatres" was a general one used to describe different groups whose operational affairs were administered by his organization. "Because of this," he pointed out, "much more is required of each manager in the way of individual enterprise. Each theatre must pay for itself—and not be maintained out of the profits of the successful ones."

After emphasizing the open-door policy of company executives to men with managerial problems, Mr. Taylor introduced Raoul Auerbach, who took the floor and explained many ticklish problems of booking. Good films weren't always available. Managers, he suggested, should work out the means of making picture appeal to public curiosity. "It isn't always necessary to originate an idea," he contended. "A man who knows how to recognize an idea and use it is valuable."

"Campaign the picture," he concluded. "And remember that we believe in working together."

Mr. Taylor then introduced Harry Mandell, who took care of the legal work in the formative stages and is still with the company as a comptroller. Mr. Mandel pointed out that an operating company sells only service and that such a commodity could be saleable only as long as the managers were devoted to the task. He stressed the importance of loyalty and praised his associates for their ability to command it.

Meyer Axler, supervisor of maintenance, spoke of the importance of the manager knowing as much about his theatre as possible. "There are moments when knowing what a switch is for and where it is will save the house money and the patron inconvenience," Axler said. Careless reception for the public and difficulties in getting supplies were matters that came under his consideration.

Lloyd M. Mills, supervisor, described methods of exploitation and singled out managers for praise. He gave instances of almost-forgotten films breaking box-office records because of selling them to the public.

Also introduced were Frank Meyers, office manager, and Barney Fox, head booker. The only lady manager in the chain, Mrs. Simmons of the Crown, Toronto, received a warm welcome from the crowd.

Officers of the company expressed themselves as being highly-pleased with the results of the convention and announced that it would be an annual event.

New House in Wynyard, Sask.

The opening of the Vogue Theatre in Wynyard, Saskatchewan by George R. Miller recently was apparently the most star-spangled happening in the history of that thriving community. Mr. Miller, who has been exhibiting in Wynyard for 13 years and is married to a local girl, was the subject of many praiseful remarks by the leading citizens of the district.

At the official opening speeches were made by Mayor Hopper, Dr. H. R. Fleming, M. P., Walter Thorfinnson, president of the Young Men's Board of Trade, who was master of ceremonies, Dr. J. L. Magrath, president of the Wynyard and District Board of Trade and Mr. Krupp of 20th Century-Fox, Winnipeg. The highlight was Mr. Miller's own speech of thanks to his neighbors.

The theatre has 362 air-cushioned seats, a heating and cooling system, a finely-appointed cosmetic room and many other first-class features. Located in the heart of the town, the building houses a number of businesses and professions. Opening attraction was "That Hamilton Woman!"

Big city exhibitors could learn much from Miller about enterprise and opening attention. The Wynyard Advance, a very alive and well-gotten-up weekly journal, had its whole issue taken up with paid greetings from local and district merchants and citizens. In an earlier issue the lead editorial was devoted to Mr. Miller and his theatre.

George E. Miller was born in the United States but came to Canada in 1903. He came to Wynyard as a veteran of the first Great War and began exhibiting motion pictures in the local Legion Hall. In 1930 he pioneered sound films in the area. His present position is a tribute to his perseverance and popularity.

CARBONS

Why be stuck on account of Carbon shortage. Install the new

Lamps Morelite Universal

They operate with either Suprex, Economy, or Low Intensity trim.

PERKINS ELECTRIC COMPANY LIMITED
277 VICTORIA STREET TORONTO
2027 BLEURY STREET MONTREAL

On the Square

By HYE BOSSIN

Men nudged other men, pointed and laughed. Children gazed curiously. Women stepped far aside in uncertainty. On Dundas Square office windows were raised and staffs stopped work to gander the goings-on. Many a man howled at the sight without knowing the why of it. Many a wife heard about it at the evening meal—but not the reason.

For those still laughing in the dark who may, by some remote chance, strike on this—here is the cause of it all:

Tom Daley had a birthday.

Now about the sight:

These days telegraph messengers are knee-high to Knee-Hi, the safety pup. That's why the three fellows who wore the peaked caps of wire deliverers caused such commotion. Each weighed nigh on 200 lbs. Each was twixt five and six feet tall. And the cap on each would have looked better on a Kewpie doll.

Busy Yonge street welcomed them with a few traffic snarls and hundreds of stares. But the ill-capped trio marched nonchalently down the street, entered the Imperial Theatre and knocked on the manager's door.

Tom Daley answered and walked into a vocal hurricane of "H-a-a-ppy birthday to you!" ditto, ditto & ditto. Loud, but not good. What matter? Sweeter music was never sung. Truth to tell, the laugh-loving Daley scarce heard it above his own guffaws. But his heart kept the tune and time.

Having completed their sentimerry serenade, one of them held out his book to be signed. With a flourish Daley signed "Ambrose Small." Then Archie Laurie, Win Brown and Walter Kennedy went back the way the came. And probably to an immense welcome from three bare-conked telegraph tikes waiting impatiently for their top-pieces.

And all because it was the annual day of Daley's earthly debut—and the fact that there are people around to whom that's a day to remember.

Oh, yes—the Imperial staff remembered it too. They gave Tom a passel of smudges. Cigars to you.

* * * * *

Stuporman note: How about a film biography of Lindbergh, to be called: "Gone With the Windbag"?

* * * * *

Flicker snickers: A man asked a tobacco clerk for an Edgar Kennedy cigar—"you know, a slow burn" . . . Name for a club of knitters with a sense of humor: "The Amiable Knitwits" . . . Has anyone called it "England—Land of the Rising Thumb"? . . . Or those others "The America Worst Committee"? . . . Brevignette of Carmen Miranda: "Perpetual Motions" . . . One-line-limn of Goebbels: "Jack-of-all-tirades" . . . Eary note: "Him? I knew him when he didn't have a pot to give to the government!"

* * * * *

Heard as a certain film executive went by: "He's a man after you're own heart—with a knife."

* * * * *

The sign under the third floor windows of a Yonge street building facing the film area reads: "The Rooney Clubs of Toronto." We knew you'd be curious so we dug up the info on it. It hasn't been schemed up by Dewey Bloom to promote MGM's Mickey.

In the building is one of an intended number of social clubs for lonesome folks, to be paid for by dues and donations. Politician Jim Rooney, "The People's Choice," who was beaten in the race for a federal seat from Toronto in the last elections, is back of the idea.

* * * * *

How about this as a slogan for Photography, moving and otherwise: "The Art of Reproduction is the Oldest in the World"?

* * * * *

Morrie Rittenberg, whose team was licked for the film loop title by Columbia, claims diamond larceny. Ringers . . . Flickers On The Square: Charlie Mavety's sombrero . . . The flower bed that decorates the safety zone in the heart of the street . . . Stopoff spots: Jeweler Jack Levy's, around the corner on Yonge, where the kibbos convene in the back room . . . The girl cashier at the Sandwich Bar, King street, is a cousin of Myron and David Selznick . . . MGM's new monthly, "The Lion's Roar," is a super-print job of promotion.

Films Used for Health Ideas

The establishment of a section on films in health education and medicine at the American Film Centre was announced today by Donald Slesinger, Director of the Centre, at its office, 45 Rockefeller Plaza, New York City. Adolf Nichtenhauser, M.D., is in charge of the section.

The new section will be a clearing house and information centre on the use and production of health education and medical films.

The Section on Health and Medical Films has received a three-year grant from the Rockefeller Foundation.

The American Film Centre, an educational organization, supported by the Rockefeller Foundation, was established in the summer of 1938. Among the members of its Board is Kenneth D. Widdemer, Director of the Committee on Neighborhood Health Development.

Non-Pro Elections

Dr. Sydney Smith, president of the University of Manitoba, was re-elected president of the National Film Society of Canada at the annual meeting in Ottawa last week. Charles G. Cowan of Ottawa and Victor Dore, superintendent of education for Quebec, were re-elected vice-presidents.

This year the society instituted a free loan service for distribution of British Council, Australian Government, United States Government and Canadian films.

Mr. Wilson said only three branches were operating this year, at Montreal, Toronto and Ottawa.

For Theatre Comfort consult
AIR CONDITIONING ENGINEERING CO.
1104 BAY ST.
Tel. RA. 5576
TORONTO
HEATING AND VENTILATING CONTRACTORS AND ENGINEERS

DIGEST of REVIEWS

COLUMBIA

YOU'LL NEVER GET RICH

Another khaki comedy in the star-spangled manner—but with more slickess than the current crop. The laughter is not as explosive as that usually found in the well-made military melange but **Bob Benchley's blase humor has rarely served him better.** Fred Astaire, joined expertly by the vari-talented Rita Hayworth, performs his usual **symphony in shoe leather.**

The story is so much cheesecloth. Astaire, a dance director, stooges for the lecherous Benchley, his boss, when Bob's wife, Frieda Inescort, catches him making passes at Rita Hayworth. Passes takes the form of a diamond bracelet. Hayworth has a crush on Astaire and she believes him when he woos her to steer Bob's wife off. Peeved when she finds Fred to be a prop lover, she and a suitor, John Hubbard, scare Fred with a gun gag.

Astaire lams into the army. Hubbard turns out to be his captain. Astaire has awakened to the Hayworth charms and poses as a captain to impress her. From then on he's a commuter between guardhouse and tent. Double-talking Cliff Nazzaro and burly Guinn Williams, as Fred's buddies, are good.

This one should do the business all right.

THE BLONDE FROM SINGAPORE

An unexciting hour about a couple of pearl poachers who want to use their swipings to buy a plane and join the RAF. They're fliers. Leif Erikson hides the pearls with Florence Rice and falls in love with her while trying to get them back. With Gordon Jones, Don Beddoe and Alexander D'Arcy.

RKO

LADY SCARFACE

Judith Anderson plays the title role in this **routine program stuffing.** A girl boss of an otherwise male mob, she plays hide-and-seek with cop Dennis O'Keefe and his sob-sister honey and rival, Frances Neal. Eric Blore and Marc Lawrence are on hand.

To Supply the requirements of Your Theatre with

R.C.A. "High Fidelity" Sound Systems
Northern Electric "Mirrophonic" Sound Systems
Motiograph Projectors
Century Projectors
Ashcraft Arc Lamp Equipment
Imperial "Stedypower" Generators
Forest Rectifiers
R.C.A. Hurley Screens
Celotex Acoustical Materials
. . . Also Other Miscellaneous Booth Supplies.

DOMINION SOUND EQUIPMENTS LIMITED
Head Office: 1620 Notre Dame Street West, Montreal
BRANCHES AT: HALIFAX TORONTO WINNIPEG REGINA CALGARY VANCOUVER

A NATIONAL THEATRE SERVICE

WARNERS

LAW OF THE TROPICS

Love among the rubber plants. Jeffrey Lynn gathers the bouncy stuff for an ungrateful corporation, the head of which gives him the old sidearm when he is due to replace ancient Hobart Bosworth as manager. Said head subs his son when Bosworth, after being junked, knocks himself off. Also Lynn's own refining process is swiped by the corporation.

Constance Bennett plays an unjustly accused murderess who has skeltered out of Jersey. When Lynn is stood up by the girl from the USA who is due to be his bride, Connie marries him to save his face for the natives and herself from the cops.

Name value makes it an okay B. Frank Puglia, playing Lynn's man-of-all-work, snatches a big chunk of the film. Mona Maris and Regis Toomey do well in support. Celluloid suits old-time, big-timer Bosworth well—but not sound.

NAVY BLUES

Salt water taffy. The U.S. navy is the background. Jack Oakie and Jack Haley are a couple of always broke and always conniving sailors. Everything builds to the gunnery contest and the wagers on it. Cavernous kisser Martha Raye, as Jack Haley's deserted wife, and Ann Sheridan, her g.f., give it the gal angle. A hick character, Herbert Anderson, comes near copping the acting derby. He's the gunner who wins the dough and gets Sheridan. **Better than fair.**

REPUBLIC

HURRICANE SMITH

A western with **a variety of backgrounds but not much excitement.** It has mob, carnival, rodeo and pioneering angles. Somewhat incredible. Ray Middleton, lean, lanky and reminiscent of Gary Cooper but much gabbier, is the cowhand who gets lassoed with a wrong murder charge. He escapes, marries Jane Wyatt, a reporter gal, and founds a town. Then a mobster, J. Edward Bromberg, who is wise to him, comes along to make it tough again. But not for long.

SHORT SUBJECTS

SNOW TIME FOR COMEDY (Merrie Melodies) Vitagraph

Comic ice capers by two pooches, a bone and a beaver. **Plenty lively.**

ALL THIS AND RABBIT STEW (Merrie Melodies) Vitagraph

Bugs Bunny hides again. The harlequin hare, always playing it-for-tag with hunters of one sort or another, carries on the chase with Sambo, a gun-totin' colored imp and a bear that butts in. **Lots of fun.**

TANKS ARE COMING (Vitagraph)

A technicolor discourse on the place of the steel monsters in the U.S. Army. George Tobias, as a Bronx taxi driver turned soldier, ties it up funnily. **Information, interest, action and comedy.**

MINSTREL DAYS (Vitagraph)

This is a swell short subject. It gives the origin of burnt cork comedy and minstrel shows. There is a crackerjack minstrel show, shots of Eddie Cantor and Al Jolsen in action and imitations of the world's greatest blackface comics, living and dead. Novel for the new-timers and wonderfully appealing to the old.

UNIVERSITY OF SOUTHERN CALIFORNIA Band and Glee Club (Columbia)

Songs of the service tied in with boola boola tunes. **Well-mounted and enjoyable.**

NORWAY IN REVOLT (March of Time) RKO

Especially good for Canadian bookings. Plugs Canada as headquarters of Royal Norwegian Air Force and shows shots of Little Norway. Sabotage revelations.

SUPERMAN (Paramount)

In the first of the monthly instalments the Man of Tomorrow stands off a mad scientist by pushing his destructive ray back into the machine and knotting the projector. Seemed slightly flickerish. The studio exploiteers are turning on a big tie-up campaign with the pulp comics. It's played for serious drama and will be **a cinch with the kids.** Adults may find it short of twists and suspense.

Paramount Plugs Supermantics

Head office representatives of Paramount Pictures and Superman, Inc., were at Toronto's Royal York Hotel recently to discuss common problems of exploiting the Man of Tomorrow with the delegates of the Great Lakes Distributors' Association. The magazine dispensers handle dozens of large-circulation periodicals in their areas, many of which feature Superman.

Paramount intends staging some prize drum-beating for the Superman monthly cartoons. Four scholarships will be handed out as part of the campaign, which will rely considerably on the support of the magazine men.

Present from Paramount were Oscar Morgan, Munroe Goodman and Manny Reiner, all of head office; Delbert Goodman, Canadian Managing Director, and Win Barron, Canadian publicity head. Representing Superman were Harry Donenfeld, president of Superman, Inc., and Roger Davidson.

Superman appears regularly in two magazines and 230 newspapers, thus reaching 25,000,000 readers. Its influence on the juvenile mind is shown by the fact the Superman Day at the World's Fair drew 36,000 kids who paid a dime each. 250,000 kids belong to the Superman Club of America. In Canada the wonderman's activities reach a potential 3,000,000 listeners over 28 radio stations.

Superman, three years old, is drawn by Joe Shuster and written by Jerry Siegel, both 26 years of age. After having their effort refused several times they sold 13 strips to Harry Donenfeld, a printer of comics, for $10 each—a total of $130. At the same time the boys signed a release slip as a matter of form. Then Superman caught on. The boys wanted to buy it back but no sale. It turned out that Donenfeld had the power to fire them at any time and prevent them from drawing Superman for sale.

For some time they squirmed under a $35 weekly jobs. They have a 10 year contract now and next year they figure to earn $150,000—but can be dropped at the expiration of the agreement.

Superman, it's estimated, has made over $300,000 for Donenfeld.

Picture Pickups

By TAP KEYES

(For 20th Century Theatre front-enders and boxofficers. They just convened in Toronto and came from the bright lights of the province to do it. This is so as they'll know where they've been.)

Queen City Chronicles

Right now Toronto, the distributor of manpower drawn from over all the world to the various training bases, can claim to be a truly cosmopolitan city . . . It was the first city on the continent to officially ban the Swastika and enforce a municipal boycott on Nazi goods in peacetime . . . It is tremendously loyal, yet elected three communists to civic offices on one occasion and a Socialist mayor, the late Jimmy Simpson, on another.

* * * * *

Jack Benny was chased off the pre-Trebilcock Shea's stage with pea-shooters but now ranks as the town's top air comic . . . Wallace Ford spent his boyhood in an orphan's home but discovered his mother after years of fame . . . Mary, Jack and Lottie Pickford romped around their University avenue block as the Smith kids . . . Gene Lockhart, who returned to the water in "The Sea Wolf," was a juvenile champ across-the-bay swimmer . . . Bea Lillie satirized her elders and ended up with stardom and a title . . . Norma and Doug Shearer lived on the outskirts before moving to Montreal.

* * * * *

Queen City screenwriters are Norman Reilly Raine of "Zola" and "Tugboat Annie" fame (he's an Oscarite), and Art Arthur of "Sun Valley Serenade" and others . . . Ernest Hemingway was fired from his job of reporter for a local daily for posting his opinion of the editor on the bulletin board . . . Morley Callaghan, one of the continent's leading writers, was fired from the same paper because he couldn't write! . . . Brian Doherty fashioned "Father Malachy's Miracle" into a Broadway hit and Nick Cosentino wrote the comedy-drama, "Moon Over Mulberry Street."

* * * * *

Ruth Lowe wrote "I'll Never Smile Again" and Ernest Seitz composed "Dear, the World is Waiting for the Sunrise" to Gene Lockhart's lyrics . . . Here is where his first marks on paper were made by Joe Shuster, who draws "Superman" . . . Ditto for Dick Taylor, who's comic caricatures are featured in New Yorker, Esquire, etc. . . . A popular figure around the law courts was the late Charlie Bell, K.C., of Hamilton, who convicted 17 murderers in succession for the Crown. He wrote "Parlor, Bedroom & Bath," among many others, in his spare time.

* * * * *

Walter Winchell was hoofing in the Pantages, now the Imperial, when the first Great War broke out in 1914. When the U.S. went in Walter entered the navy. Now he's on reserve. . . . Rudy Valee had to explain to the cops why he slugged a guy for tossing an empty whiskey bottle at him while he was warbling. It seems that he hit the wrong guy—as well as the wrong note . . . The smell still hangs over the arena where Max Baer and a retainer staged a water waltz. The opponent found divers ways to the canvas. Baer also got a whiskey bottle salute—and sizzled.

* * * * *

Johnny Coulon won the bantamweight championship . . . The kids would rather be Diamond Skull winners than premier . . . One of the tracks ran a race over again when it was discovered that an entry named Lassie's Mary was missing. The other nags were pooped and Lassie's Mary won. The crowd wanted to wreck the track when they paid off on her . . . The late Abe Orpen, a sportsman, on being held up, drove the stickup guys to his bank and brought $1,000 out to them. You see, they promised to go straight—and also return his keepsake ring. They didn't.

* * * * *

It has more girls' softball teams than any town in the world. But you can't play at organized sport on Sunday . . . It's called "Toronto the Good" and "The City of Churches" but supports four racetracks and is considered to be one of the best gambling towns . . . A while back the racetracks offered $50 to anyone who'd snitch on a bookie. There were no takers . . . The late Charlie Millar, who started the Stork Derby by willing his money to the most prolific mother, left his racetrack shares and brewery stock to ministers who had fought those enterprises. Some accepted!

•

Announcement Trailers

Call

FILMART

EL. 6564

45 Richmond East

Toronto, Canada

•

Open Air Cinemas

Open air theatres, nothing new in the warm states of the U.S., are starting to spring up in the east. E. M. Loew's Theatres of Boston are planning to set up four of them, two of these in Philadelphia.

They will contain a number of innovations, such as toll-type boxoffices, refreshment stands and recreation centres with bowling alleys.

Who'll erect the first one in Canada?



TR. 1257

Going After Them!

By Lloyd M. Mills

THE first convention meeting of the managers of Twentieth Century Theatres is over. Personally, I feel that it was a big success. Everyone conducted themselves very well. Managers had a chance to get well acquainted with each other and head office officials and, I hope, gathered quite a bit of information from each other that will help boost boxoffice returns.

Congratulations are in order for Mr. Meyer Axler, head of maintenance, for his work in causing the convention to be held, and to Twentieth Century officials for their recognition of its possible value.

Here's a list of the boys who attended. They'll be sent a picture of the luncheon to show their grandchildren.

Those present:

Robert Brown—Vanity, Windsor
Frank Reid—Park, Sarnia
Harland Rankin — Supervisor, Park and Centre, Chatham
Mel Jolley—Columbia, St. Thomas
Bill Payne—Granada, St. Thomas
Mel Stephens—Centre, London
Pat Dunne—Granada, Dunnville
Leo Coyle—Granada, St. Catherines
Joe Paul—Park, Welland
Martin White—Community, Welland
Lloyd Gurr—Century, Hamilton
Al Perly—Community, Hamilton
Charlie Stephenson — Century, Kitchener
Les Vicary—Supervisor, Geneva & Opera House, Orillia
Gordon Beavis—Grand, Sudbury
Garnet Heatherly—Regent, Sudbury
Max Phillips—Royal, North Bay
Bob Berezin—Elgin, Ottawa
Bill Smith—Tivoli, Kingston
Frank Miley—Granada, Napanee
Tommy Mascaro—Capitol, Belleville
Ted (Farmer) Fraser—Century, Trenton
Pete Harrison—Capitol, Cobourg
Stuart Smart — Capitol, Port Hope
Vernon Burns—Marks, Oshawa
Jack Alexander—Brock, Toronto
Jake Smith—Kum-C, Toronto
Frank Rooney—Revue, Toronto
J. R. Reith—Midtown, Toronto
Bob Martin—Oriole, Toronto
Ruby Cass—Kenwood, Toronto
Mrs. Simmons—Crown, Toronto
Joe Thornton—Broadview, Toronto.
Dick Freeman — Community, Toronto
I. Ingram—Bayview, Toronto

THE convention is covered elsewhere in this paper, so I won't mention the others who were there. You have the names of the managers. Save them and correspond with each other to exchange ideas, etc. Let me warn you also—do not exchange good ideas unless a copy comes to me for this column, so that all may share them if they so desire.

A few shifts will be made shortly. Men will be settled in spots to suit their desires and this will affect Sudbury, North Bay, Oshawa, London and Dunnville. Everyone should be happier than before. Each change has a good reason behind it. Every change has been requested by the local manager. There are to be no additions to the company.

* * *

GORDON BEAVIS, Grand, Sudbury, playing "Superman," put out one of his staff dressed as that mighty fellow. Using a costume that cost less than four dollars, Superman pulled an auto (in low gear) down the main street behind the Lions' Club boys band.

A crowd followed the moving scene, reading the copy on the automobile which plugged the program, the theatre and the playdate. I was in Sudbury that day and took a ride in the auto. People thought I was something that Superman had captured. A lot of attention was attracted. P.S. Business was good and much talk was caused that helped the theatre a great deal generally.

Gordon will loan the costume to any theatre, providing they give their playdates and remit one dollar to the Grand, Sudbury. Costume must be returned at once for use in other spots. Thanks, Gordon, and in your transfer to Oshawa, I hope you and your better half will be still happier. And don't forget those new ideas and stunts.

* * *

I UNDERSTAND that Bob Berezin, Elgin, Ottawa, was just mentioned for a Quigley Award. Bob's idea of letting interested people sell "Miss Bishop" for him shows how a man can lick an obstacle by using his head, and by working in advance of his playdates. Bob screened the film early in the spring and held it off. The 200 who saw it—booksellers, school teachers, etc.—sold the picture to thousands of others.

A large cutout in the lobby for many months helped to keep the film alive and the patrons curious. Instead of a flop, he got two tremendous weeks out of it.

DURING the world series Mel Jolley, in the Columbia, St. Thomas, having no daily matinees, opened the theatre and let the public listen over a promoted radio. Mel might have frittered the afternoons away but instead spread goodwill. Jolley, by the way, has increased business by nearly 30 per cent in two months. It is holding and increasing.

I am not handing out bouquets but trying to point out what Morris Stein mentioned at the luncheon—the day of just opening the doors to the public is over. Every man must work every week of the 52. Something has to go out of your theatre to the public. Sell the films that are playing and the ones coming, sell your theatre—which means selling service, courtesy, and most of all, yourself.

* * *

NOW to hear from chubby Tommy Mascaro, the working dynamo of the Capitol, Belleville. Tommy likes 20th Century, likes his new bookings, and is very enthused about the privilege of working out all the campaigns he needs. He likes the personal freedom and responsibility given our managers and what is expected of them. I often drop into Belleville and know that Tommy is a hard, steady worker and that he is well-known and popular in Belleville.

Starting with "Hello Sucker," he promoted 1,000 suckers from a restaurant next door, fitted them on a card that bore copy and covered the downtown district. On "L'il Abner" he got the local paper to run a line above the cartoon strip announcing playdate, theatre, etc., for two weeks. He had several eye-grabbing designs in cutouts for window and lobby display.

The music from the picture was played in the theatre for several weeks in advance and music stores did the same. All in all, it did good business for Tommy.

On "The Monster and the Girl" Tommy ran teaser ads in advance. He also had a street bally—a man dressed in a gorilla costume, which can be rented from the Mallabar Costume Co., Toronto, for a few bucks. It made the town afraid to stay home at night and the folks all ganged up on the Capitol—just the way that smart Tom figured. Tommy must have put up quite a sideshow for "Underground," because he just held it over for an extra three days. Attaboy, Tom.

VERNON BURNS, in the Marks, Oshawa, had an advance screening of "Underground" for the intellectuals and politically-minded. He heralded the town and put up a grand front. It held over for three days, outgrossed "Buck Privates" and could have had another week.

Warners exchange should take note of this and appreciate what a good picture can do if properly handled at the theatre end—but not try to increase prices in any spot because of this. The increased price may not be warranted because the right man isn't there to make the picture pay. I know that Wolfe Cohen won't try to do this and that he's happy that Warners have another money-maker. But I am telling you that this is a gold-mine if you'll give it a little time and effort.

* * *

PLEASE exchange ideas. Please get down to work. Plan to advertise and publicize at least one film a week and go really overboard about once or twice a month. Only in this way will you be successful. Be happy and feel that you are getting the maximum out of the film and district.

Play fair. Do not talk against your opposition in public and do not go into his block with advertising. Outside of this, battle him for every inch of ground. Take advantage of every good opportunity and, most of all, be a good citizen, respected and appreciated in your community.

Amen. See you next issue.

Selznick Join UA

David O. Selznick just bought into United Artists to the extent of 25 per cent. Mary Pickford revealed the amount of Selznick's financial interest in the company. The three other partners are Miss Pickford, Charles Chaplin and Alexander Korda.

Next step of the company will be the choice of a president at the next board meeting. After that Miss Pickford may go to London.

THE SUCCESS of your THEATRE depends upon GOOD EQUIPMENT
consult
GENERAL
THEATRE SUPPLY COMPANY Ltd.
104 BOND STREET TORONTO • 336 MAYOR STREET MONTREAL

CINEMA BUNS

By FRANK FILMAN

Hockey in Gotham

It's some years since the USA borrowed Canada's winter pastime, hockey. Thereafter Canuck puck stars were imported to build out American ice teams, just as Canada brings over American baseball players. Now at war, we're giving a large part of the admiring USA another lesson in fighting spirit—still aided by our fellow-tenants of America.

At the time of hockey's first stop at Uncle Sam's place the New York Sun reported its arrival with the following exclamations of amazement:

"Hockey is a combination of football, golf, soccer, prize-fighting, tong war and the last riot at Herrin, Illinois.

"It is a crime wave on ice.

"If one man dashes into another on a slippery street, knocks him down and bashes him between the eyes with a crooked stick in a rink, it's first-class hockey.

"Sporting enthusiasts who like their thrills served fresh every second and who consider any sport dull when any of the contestants are in an upright position have found what they ordered. Here, at last, is a game played while every contestant is in the act of falling through space.

"It makes baseball seem like casual exercise prescribed by the doctor for old gentlemen with stiff joints. Beside it football looks like something they bring into the nursery to keep the children out of mischief.

"Hockey as a game comes from the great open spaces of Canada, where men are ice hounds and women are fancy skaters. It is played between two teams of five men each, none of whom cares a thing about his physical future.

"It is played with a small black rubber heel, the aim of each team being to deliver it into a cage guarded by a youth whose people evidently never gave him any good advice.

"When it is time for a hockey game to begin the referee skates to the centre of the rink and blows a whistle. This is a signal to all physicians, nurses and internes to get ready for business. He then drops the rubber heel and flees for his life. The rubber heels is immediately battled for by the opposing teams on the theory of an eye for an eye, a tooth for a tooth and a fracture for a try at the goal cage. During the carnage the busiest individual in the arena is the goal-tender, who is dressed like the man in the Michelen tire advertisement, and who has to stop more missiles than the City of Rheims stopped German shells.

"After the end of the final period surgeons examine the goal-tenders. The game is awarded to the side whose goal-tender has the best chance of recovery."

* * *

"I do the greatest high-dive in the world," the applicant said to Billy Rose. "I dive from a 500-foot tower into a barrel of sawdust."

The producer called some of the staff in and prepared to try the would-be diver. He climbed the tower, dived perfectly, got out of the barrel and brushed himself off.

"I'll give $1,000 a week," said Rose. The man refused and continued to refuse every offer. "I changed my mind," he said. "Why?" asked Rose. "Because," replied the man, "it's the first time I did it and I don't like it!"

The Director — What Does He Do?

That's the question most often asked of people who are supposed to know something about the making of a photoplay. Countless young men are ambitious to become directors—to them the men who bawl out the stars, holler for quiet, are catered to by beautiful women, indulge themselves in eccentricities and dress fantastically.

Now Garson Kanin, who made "Tom, Dick and Harry," "They Knew What They Wanted," "A Man to Remember" and other fine efforts, in an article in Theatre Arts Monthly, makes plain the task of the director. He writes:

"One of the first questions to get out of the way concerns the director's place as an artist. Any theatrical director, stage or screen, is an interpretive rather than a creative artist. I hasten to point out that this is an opinion rather than an axiom. There are many who don't agree with me, especially directors. For myself, I can feel no drop in prestige in being considered an interpretive artist when I share the title with Arturo Toscanini. For that matter the only truly creative artist in a film is the writer. It is he who chooses a theme, conceives the artist and creates the characters through which to tell it. Every one else—the actor, the director, the designer, the composer, the cameraman—best perform their duties by subjugating their own task to the material at hand. Remember, I'm speaking of the director, not of the director who writes. When he writes, he creates. When he directs, he interprets. He reads a story. Then he tells it. That in the main becomes the art of the picture director. The style, the charm, the power of telling a story.

"In that the personality of the story-teller is important. Take the simplest anecdote—Pat and Mike. Hear it told by some one, just told, and the effect will be flat. Then hear it told by someone with a talent for story-telling. It has development, climax, point. You're amused.

* * *

"Telling a Pat and Mike story an hour and a half long is the task of the movie director. To that he brings his own technique, essentially compounded of what he thinks and feels and believes—his personality. The personality of a good di-

(Continued on Page 8)

"New Super GARDINER Projector"
With Barrel rear shutter
Has no equal for fine projection and long life.
As low as $9.00 weekly.
GET OUR PRICES AND YOU WILL SURELY BUY FROM US
"YOU CAN GUESS THE REASON"

SAVE 20% OR MORE OF YOUR MONEY
on THE BEST IN SOUND, PROJECTORS AND COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOWS US
DOMINION THEATRE EQUIPMENT CO
847 DAVIE ST VANCOUVER B.C.

The New
FOX THEATRE
Kitchener
(Mr. Bruce McLeod)
opened to capacity business on
Thursday, Oct. 9th, 700 Seats

The excellence of both Sound and Projection was due to the sterling equipment installed by us. It comprised Weber Syncro-Magnetic Sound Heads, Operadio Amplifiers, Jensen Speaker System, Brenkert Lamps, Wenzel Mechanisms and Coleman Accessories.

Not ONE line of goods, of which most is deficient—but several lines, each the very finest of its kind obtainable.

COLEMAN ELECTRIC
COMPANY
258 VICTORIA ST. TORONTO, ONT.

BIBLIOTHÈQUE NATIONALE

Convention Notes

The party the Axlers gave in Kenwood Hall the night of their Victory opening drew folks from every rung of the film ladder. It was a great tribute to the character of the Axlers as showmen and friends.

The 20th Century conventioneers moved in en masse and made hey-hey with the aid of imprisoned sunshine. As more of it escaped the glow grew greater. It was a swell evening of josh and jolly—and I don't mean Mel—cut-up and caper, snicker and haw-haw.

* * *

Large Lloyd Gurr, Hamilton's high-and-handsome boxofficer, seemed to show a preference for three-quarter time—regardless of the beat of the music. That's how Lloyd's dancing seemed to us as we crossed the floor each time we headed for the refreshment stand. Say, maybe the world just looked waltzy to us. It got waltzier as the evening went on. Once Eddie Goldsmith bumped into Lloyd. The quiet Eddie, unusually animated, g-r-r-r'd at Gurr, who was alone: "Break it up, boys!"

* * *

We had some good verbal bees with the ancient mariner, Charlie Stevenson of Kitchener. Spry-footed and lively-tongued, Charlie was recalling the old-time burlesque that gave so many stars to the show world. He knew and loved it. Charlie's speech at the dinner, recalling how he made a manager of Lloyd Gurr in spite of Lloyd's animosity, gave the boys a big bang. And Lloyd upped and testified as to his gratitude for Charlie's schoolteacherish discipline.

* * *

That Vernon Burns, a mighty slick slicker, sure burned up the shoe-leather on the dance floor, being in much demand by the ladies. He also burned up all us other boys with itchy arches who wanted to dance but couldn't because all the gals were waiting in line for Burns. Ah me, it's awful to be old and ugly! It was Vern who spark-plugged the after-dance stag at the hotel. We left at 4 a.m., with Johnny Poole, to the cry of "quitter!"

* * *

Bound home to the King Edward in Murray Sweigan's bus, sporadic and somewhat disorganized harmony broke out. The lush tones of Garnet Heatherly's well-oiled lyric tenor suffused the thick atmosphere with sweetness. Alas! Though heroic, it wasn't robust enough to back up the beery baritones, etc., of Bob Berezin, Ed. Goldsmith, Murray and us. The discords linger on yet.

The editor got conked on the noggin by Popeye at the business session, starting the meeting off with a bang. No kidding. A framed sheet of Popeye came off the wall and did it. (We'll lick him next time!)

* * *

The most popular reception among the managers was given to Harland Rankin who, according to the introduction, should have been called Harlequin Rankin. Harland is strictly a fast idea fellow and many of his brainwaves have made Chatham a livelier town to live in For instances, a walking match from Chatham to Windsor and swimming meets.

There was a great deal of curiosity about Harland in the ranks since he is a trade press character whose name pops up regularly. He hesitates not a minute to take his pen in hand. Harland is one of the greatest stunt thinker-uppers in the business. He is certainly well-known in his own area.

Harland, being kidded at the dinner, went along with the play He told about the time he was working on his boat and got into conversation with a native from the outskirts. Rankin was promoting the walking match at the time.

"Hear there's a walking match coming up," said Rankin to the native, checking his publicity.

"Yep," was the reply.

"Who's running it?" he asked.

"Fellow named Rankin," said the native.

"Know him?" asked Rankin.

"Yep," said the man.

"What kind of a fellow is he?"

"Regular damn fool!" came the answer.

Rankin sneaked off.

* * *

Al Perly was king for a night when he dropped around the Kenwood theatre district. Al was manager of the house for three years and became very popular with the neighbors. No storekeeper would let him pay for dinner, cigars, drinks, etc.

* * *

Nat Taylor left himself wide open at the session. He pointed out that the term "First Annual" on the badges was wrong. It should be "First" and next year "Second Annual." After pointing it out, Nat suggested to the managers that, when they felt over-criticized, to mail the badge to him with this note: "See? The office makes mistakes too!"

* * *

Quite a number of the boys caught the showing of the American giant grosser, "Sergeant York," in the company's screening room on the 5th floor. They thought is a splendid picture.

* * *

The boys, being offered their choice of cinemas or burlesque, mainly picked burlesque. Can't blame 'em any. The flesh is stronger. Not many stage shows these days, especially out their ways. Hope no wives read this. If any do, why we just made it up out of our head.

* * *

The boys who deserve a few bows for the bangup pow-wow are Meyer Axler and Lloyd Mills, whose idea it was. They've been plugging for it for a long time. Lloyd, in closer touch with the managers, spent a great deal of time making sure they were having a good time of it and lacked for nothing. And that's just like Lloyd, anybody'll tell you.

* * *

Some of the boys who took in the Victory opening noticed this striking scene: An old, blind colored lady, guided by a young white child, lining up to enter for the first show.

* * *

Couldn't get up enough nerve to ask Pat Dunne of Dunnville if he was named after the town—or the town after him.

Old-Timers Back in Action

A sextet of actors whose names added brilliance to theatre marquees a decade or more ago lends talented lustre to the cast of "Appointment For Love," the comedy-romance co-starring Charles Boyer and Margaret Sullavan, which is being produced at Universal.

Enacting roles of varying importance are such former luminaries as Reginald Denny, Aileen Pringle, Maurice Costello, Charles Ray, Jack Mulhall and Grace Cunard. Denny, who of late has devoted himself almost exclusively to his plane enterprises, has the important role of Boyer's rival for Miss Sullavan.

Miss Pringle makes her screen return after several years' retirement to portray a nurse. Costello, the screen's first matinee idol, Ray Mulhall and Miss Cunard supply added color to the cast which, in addition to its co-stars, includes Rita Johnson, Eugene Pallette and Ruth Terry. Miss Cunard will be recalled as the "serial queen" of "The Broken Coin," "Lucille Love" and other chapter plays of early films.

William A. Seiter, one of the leading contemoprary directors, is himself a veteran of over 25 years alliance with pictures.

The Director What Does He Do?

(Continued from Page 7)

rector is so evident in all his pictures that were you, for instance, to enter a room in which three prominent members of the Director's Guild were discussing a Guild problem, you would undoubtedly be able to identify them merely from the pictures each has directed.

"One of them waves his arms in piquant gestures, his eyes twinkle. What he says is sparkling, sophisticated—full of innuendo. You think immediately of those Chevalier pictures, of "Ninotchka." Lubitsch, of course. John Ford sits slouched, silent, sucking at a pipe. Every now and then he interjects a terse, pictorial, virile remark. It isn't difficult to recognize the quality of "The Informer" and "The Long Voyage Home." Capra is almost disarmingly simple, straightforward. If he doesn't know how to pronounce a word, he asks. His concern now is with the plight of the assistants, how many more cents an hour will they get? Unaffected, frank—like his Mr. Deeds and Mr. Smith.

"And so the point is clear. You don't get a trumpet note by blowing through a piccolo—and vice versa. Each great story-teller is an instrument playing music all his own. I hope I haven't overemphasized these thoughts on 'personality.' I do not mean that a director's job is searching for ways to leave his 'fingerprints' on the film. It is an immense, and often prosaic, task of co-ordination, involving many individuals elements.

* * *

"Of those elements, the director's supervision of his actors is perhaps the best known and most widely discussed. A great many people think a director is just the fellow who tells the actors where to go, when to sit, when to stand, how to say what they have to say. No matter how much of this detail a director chooses to add to his work, his main job lies not so much in directing the actor as in directing the audience—or more particularly in directing the audience's attention and the audience's emotion. You want the audience to think and to feel a certain thing at a certain time. That is necessary to gain the desired effect. The film director who can do that can absolutely control the attention, the focus of his audience. He has only to point his camera to the place where he desires the eyes of his spectator. Such an advantage becomes, by the same token, an added responsibility. If the spectator has no choice, if he must look where you wish him to, you must be doubly sure that what he sees is worth looking at."